

John Verros

NOTE: \* REVISION PAGES  
INCLUDED

MARY HARTMAN  
MARY HARTMAN

EPISODE #121

by

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FINAL DRAFT  
5/20/76

VTR DATE:

CAST OF CHARACTERS

MARY. . . . .	LOUISE LASSER
HEATHER . . . . .	CLAUDIA LAMB
LORETTA . . . . .	MARY KAY PLACE
CHARLIE . . . . .	GRAHAM JARVIS
MARTHA. . . . .	DODY GOODMAN
GRANDPA . . . . .	VICTOR KILIAN
ED McCULLOUGH . . . . .	LARRY HADDON
HOWARD McCULLOUGH . . . . .	BEESON CARROLL
MERLE JEETER. . . . .	DABNEY COLEMAN
BILLY TWELVETREES . . . . .	JOHN VERROS

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MARY'S BEDROOM - MOMENTS LATER  
(Mary, Loretta, Martha, Grandpa  
Billy Twelvetrees)

ACT ONESCENE 1MARY'S BEDROOM - MORNING

MARY IS STUMBLING THROUGH THE PROCESS OF ARRANGING HER PACKING. CLOTHES. TOILET ARTICLES, ETC. ARE IN EVIDENCE, READY TO BE PACKED. SUDDENLY, SHE IS JARRED BY:

SFX: JACKHAMMERS OUTSIDE

IN A NERVOUS DITHER, SHE CLOSES THE WINDOW, WHICH REDUCES THE SOUND ONLY SOMEWHAT. HEATHER ENTERS, DRESSED FOR THE DAY, HER LEGS COVERED WITH MUD, ALSO HER DRESS TO ABOUT FOUR INCHES ABOVE THE HEM -- A CLEAR MUDLINE.

HEATHER

Loretta hasn't unpacked the suitcase yet.

MARY

What?

HEATHER

I went over next door to get the suitcases you loaned Loretta, but she hasn't unpacked them yet.

MARY

But she's been back for six weeks. How could she... Heather!

AT THIS POINT WE SEE HEATHER'S MUD FOR THE FIRST TIME.

(MORE)

MARY (CONT'D)

What's that on your legs? And a third of  
your dress?

HEATHER

Mud.

SFX: JACKHAMMERS STOP

MARY

Mud?

HEATHER

Maybe it's not mud. It smells like  
something else.

MARY

How did you get so much something else  
on your legs?

HEATHER

I tried to jump across that hole they're  
digging in front of the house. I didn't  
make it.

MARY

They're digging a hole in front of our  
house?

HEATHER

A big one.

MARY

I guess they're widening the street.

HEATHER

I don't think so.

MARY

Why not?



HEATHER

They're only digging in front of our house. It's a big hole. It takes up the whole space where our front lawn used to be.

SFX: JACKHAMMERS START UP AGAIN

MARY IS JOLTED. SHE OPENS THE WINDOW:  
SOUND BECOMES LOUDER.

MARY

(YELLS OUT THE WINDOW) Quiet! Quiet!

Stop that! It's driving me crazy.

THE SOUND DOES NOT STOP. MARY CLOSES THE WINDOW. MUFFLING THE SOUND ONLY SOMEWHAT. SHE IS SHAKEN.

MARY (CONT'D)

I need my suitcases.

HEATHER

(WHO COULDN'T HEAR FOR THE NOISE)

What?

MARY

(LOUD) I need my suitcases. I have to pack. I'm going to New York today.

HEATHER

Loretta said she'd unpack them and bring them over.

MARY

When?

HEATHER

As soon as Mr. Jeeter leaves.

MARY

Mr. Jeeter is at Loretta's. house? Why?  
What's he doing there?

HEATHER

I don't know. Maybe he...

MARY

(INTERRUPTS) Never mind. Don't gossip  
about neighbors. It's not nice. Go  
wash that something else off your legs.  
HEATHER EXITS INTO BATHROOM.

MARY (CONT'D)

(CALLS TO HEATHER) And use Lysol  
disinfectant. Something else is full of  
germs.

CUT TO:SCENE 2HAGGERS' LIVING ROOM

(MERLE AND LORETTA)

LORETTA

But, Merle, I promised Charlie I wouldn't  
spend no more time working for the  
Worldwide Missionary Crusade, even though  
I know it's sacred service to the Lord.  
What Charlie wants me to do now is  
concentrate exclusive on my career of  
becoming a superstar.

MERLE

That's the exact thought I was thinking of, Loretta. The reason I want you to come to Chicago with us is to do your act.

LORETTA

My country-western act?

MERLE

Yes. Absolutely. We're gonna build the entire revival meeting around you. There'll be a big crowd, and it'll be what they call tremendous exposure.

LORETTA

(BEGINNING TO GO FOR THE IDEA) Well, a superstar certainly has to be exposed, that's true enough.

MERLE

Then you'll come along with us?

LORETTA

But is it all right to do a country-western act at a revival meeting?

MERLE

I'm working on my thirty-seventh cover-to-cover reading of the Bible and I never seen nothing in there that says you can't mix folks singing "The Old Rugged Cross" with a coming superstar singing the Nashville sound.

LORETTA

Come to think of it, I never seen nothing in the Bible against it, either. I'm just wondering if it would be a proper thing to do.

MERLE

It's done all the time by the top servants of the Lord. The very top. Like Oral Roberts and Billy Graham always have a welcome place on their TV shows for the likes of Pat Boone or Roy Akins.

LORETTA

(BUYING) That's right. They do.

MERLE

(SELLING) It would be a big boost for your career.

LORETTA

Well, I'll talk to Charlie about it and see if he'll drop his objection to my going. I mean since, like you say, it's a step on the road to superstardom.

MERLE

There's something else you can tell Charlie.

LORETTA

What?



MERLE

Well, I got recording contracts with one of the biggest record companies in Chicago.

LORETTA

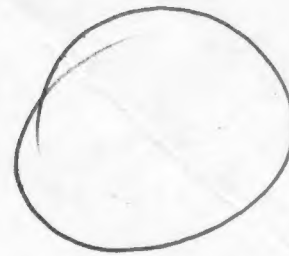
You do?

MERLE

Yup. The same company can make you a superstar that recorded Jimmy Joe's hit LP "Bible Readings for Little Sinners."

LORETTA BEAMS WITH DELIGHT.

FADE OUT.

ACT TWOSCENE 1SHUMWAY KITCHEN - SAME MORNING

MARTHA IS AT THE STOVE, MAKING  
BREAKFAST. BILLY IS AT THE TABLE,  
READING THE MORNING PAPER. GRANDPA  
IS FRUITLESSLY SEARCHING THE KITCHEN  
CABINETS FOR PEANUT BUTTER.

GRANDPA

Martha, why can't you leave the peanut  
butter in one place?

MARTHA

Don't eat peanut butter, Grandpa. You'll  
spoil your appetite for breakfast.

GRANDPA

I ate breakfast an hour ago while you  
were all still sleeping. I have to go  
to the bathroom seven times last night,  
and I was getting so worn out walking  
back and forth, bedroom to bathroom,  
bathroom to bedroom, bedroom to bathroom,  
I figured it would be less of a strain  
to get up and stay up.

BILLY

I got a sure-fire, old Choctaw cure  
for them night-time calls.

GRANDPA

Never mind telling me. I've got nothing  
to do all day. At least those calls give  
me something to do at night.

BILLY GOES BACK TO READING THE  
PAPER.

GRANDPA

Where's the peanut butter?

MARTHA

There is none.

BILLY

Damn, damn, double damn, damnation!

MARTHA

I didn't know you liked peanut butter,  
too.

BILLY

That's not what I'm mad at.

(MORE)

BILLY (CONT'D)

It's this article in here about the government selling the land around the Scioto (PRONOUNCED SIGH-O-TAH) River to an electric company. That's treaty land. Indian land. What happens to the Indians fishing rights??

GRANDPA

There are no Indians in Fernwood.

BILLY

There are no Eskimos here, either, but that doesn't mean the government can take away their rights.

GRANDPA

What rights?

BILLY

Any rights.

GRANDPA

(TO MARTHA) Do you know what he's talking about?

MARTHA

No, but right is right.

BILLY

It's the principle of the thing. The government is always doing something like this to us Indians.

(MORE)

BILLY (CONT'D)

Taking away our rights and then making fancy speeches about how they're trying to raise our standard of living. Well, fresh fish is part of the standard of living.

GRANDPA

So is peanut butter.

BILLY

I'm not going to stand for this. I'm going to sit in.

MARTHA

Sit in what?

BILLY

I'm going to stage a sit-in protest right on the banks of the Scioto River. Somebody's got to protest, and I'm the only Choctaw around here.

MARTHA

What about me?

GRANDPA

You're not Choctaw.

MARTHA

Well, I'm half Choctaw.

GRANDPA

So what're you going to do? Squat-in?

MARTHA

If it's a Choctaw fight, it's my fight.



BILLY

That's the spirit of the tribe. Where's the Scioto River?

MARTHA

Not far from here. I'll show you.

BILLY

Well, let's go. We gotta get there and start sitting before they come around with their bulldozers and start digging up our rights.

GRANDPA

I'll go with you.

MARTHA

You don't have to, Grandpa. You're not an Indian, you know.

GRANDPA

Well, I've got nothing else to do. I can't even make a peanut butter sandwich.

CUT TO:

SCENE 2

HAGGERS' LIVING ROOM

LORETTA, SOLA, IS DUMPING HER CLOTHES OUT OF MARY'S SUITCASES. CHARLIE COMES HOME.

CHARLIE

(SMILING) Surprise!

LORETTA

(HAPPILY SURPRISED) Baby Boy!

HUG AND KISS.

LORETTA (CONT'D)

What're you doing home this time of day?

CHARLIE

I thought I'd come home for lunch for a change. And for a few other nice things, if we got time.

LORETTA

(GETS IT) You know I always got time for that, Baby Boy. Excepting right now I gotta bring back these suitcases which Mary lent to me when we went to Hollywood and now she needs them to go to New York with today.

CHARLIE

Oh, yeah. For that TV show. The Typical American Consumer Housewife. Well, hurry back. Time's awasting. Maybe I won't bother with lunch. Maybe I'll just have dessert. Well, get going, Honey. Give Mary her suitcases.

LORETTA

First I gotta tell you something you're gonna love hearing.

CHARLIE

I'm gonna love hearing the sound of that door closing when you come back from Mary's.

LORETTA

(LOVING, CHIDING) Charlie Hagers, don't you ever stop thinking about that?

CHARLIE

(BIG SMILE) Do you?

LORETTA

Will you please just hold still just long enough to hear the news? I'm definite and positive on my way to becoming a superstar again.

CHARLIE

Oh, I never had any doubts about that.

LORETTA

But I got a way now, a short cut.

CHARLIE

How do you mean?

LORETTA

How I mean is that you know my single of Vitamin L ain't really moving up on the charts...

CHARLIE

No...

LORETTA

But sudden I got a way of plugging it  
real big and getting a contract for some  
new recordings.

CHARLIE

That's superfine fantastic if it's true.

LORETTA

It's true as my love for you. (Say, I  
better write that down. That's a whopper  
of a song title. "As True as my love for  
you".) Anyway, what I'm gonna do, Charlie,  
which is my big opportunity to get to  
perform before an audience of thousands  
and meet the head of a big record company,  
is go to Chicago with Reverend Jimmy  
Joe.

CHARLIE

And Merle.

LORETTA

Of course. The little reverend is too  
young to travel by himself, hon. And  
after all, this was all Merle's idea.

CHARLIE

I'll bet it was.

LORETTA

You see, he's gonna stage his entire  
revival meetin' around my whole country-  
western act. Ain't that somethin'?

CHARLIE

He'll let you do your whole act?

LORETTA

Ever heart-wrenchin' number, Baby Boy.

Includin' "Baby Boy".

CHARLIE

Well, that is temptin', hon. Only we already talked about this and we agreed you wasn't gonna go.

LORETTA

Charlie, Merle Jeeter ain't got no dishonorable intentions about me, and if he did, you taught me real good about how to use just one kick to mangle any man except you that ever tried to lay one finger on my lovely young body.

CHARLIE

Iknow, Loretta. And I ain't got one puny doubt about your fidelities. It's just that...

LORETTA

(INTERRUPTS; WITH GROWING ENTHUSIASM)

Honey, the opportunity is too good to give the go-by. Why, I'll be standin' center stage, all alone in this huge spotlight -- with a crowd of thousands lookin' at me and listenin' to me do my entire country-western act.

(MORE)



## LORETTA (CONT'D)

It's the first step on the stairway to  
the stars. It's the answer to our  
prayers and our dreams and our ambition.  
It's the wangdoodled, foot-stomping,  
glory-busting, hooting, hollering ticket  
to fame and glory!

CHARLIE HAS BECOME INFECTED AND  
ENCHANTED BY HER JOY AND  
ENTHUSIASM.

## CHARLIE

Loretta, it is so gut-pleasing good to  
see you so double-barrelled whomped-up  
enthusiastic about your career again  
that I'd have to have a heart of stone  
to say no to you.

## LORETTA

Does that mean I can go?

## CHARLIE

That is precisely and exactly to a tee  
what it means.

## LORETTA

Oh, Baby Boy! Whoopee!

BIG HUG AND KISS.

FADE OUT.

ACT THREESCENE 1CAPRI LOUNGE - LATE AFTERNOON

ED IS HAVING A MELANCHOLY GLASS OF BEER. MELANCHOLY ED IS HAVING A GLASS OF BEER. CHOOSE ONE. MELANCHOLY MOMENT. A MOMENT PASSES MELANCHOLILY. CHOOSE ONE. HOWARD ENTERS. HE APPROACHES ED SOMEWHAT TENTATIVELY.

HOWARD

(QUIETLY) Hello, Ed.

ED

(VERY NON-COMMITAL) Hi.

HOWARD

I kind of figured you might drop in here after work. I guess this is as good a place to talk as any.

ED

I don't think you and I have much left to talk about, Howard.

HOWARD

(QUIETLY) I think we do.

ED

Like what?

HOWARD

Like whatever you heard from whoever you heard it from is not true. Mary Hartman and I are friends. Just that. Nothing else.

ED

(NOT SOLD) Oh?

HOWARD

That's the truth, Ed. My mother tried to set things up so it would be different. It was a pretty rotten thing to do, but I'll tell you something: I'm glad she did it.

ED

Why?

HOWARD

Because it ended with you walking out and that brought me to my senses. It proved to me once and for all just how much there is between us.

ED

I wish I could be sure you mean that, Howard.

HOWARD

I mean it, Ed. I mean it so much I've sent my mother away.

ED

On the level?

HOWARD

Yup. I've packed her off to live with  
her sister in San Diego.

ED

California?

HOWARD

California.

ED

That's a long way off.

HOWARD

As far West as you can go without getting  
your feet wet.

SMALL SMILES.

ED

Why'd you do it, Howard?

HOWARD

Hoping it would get you to come back.

We don't have to live a lie any more, Ed.

We don't have to sneak around any more.

I'm ready to come out of the closet.

ED

All the way out?

HOWARD

All the way. You suggested once that we make  
it legal.

ED

Marriage?

HOWARD

Marriage. If the offer's still open, the answer is yes. \*

ED BUYS. PAUSE. EVERYTHING'S ALL  
RIGHT.

ED

I guess this calls for a drink.

HOWARD

(SMALL SMILE) I guess this calls for a drink.

ED

What'll you have?

HOWARD

Whatever you're going to have. Go ahead and order. I'll be right back. I want to call Mary.

ED

What for? (ADDS QUICKLY) I'm sorry. I take that back. I believe what you told me. Go ahead, call her.

HOWARD

She's leaving for New York today. I kind of chewed her out the last time I saw her. I just want to tell her I'm not mad. What happened wasn't her fault.

ED

Sure, Howard. Go ahead, call her.

CAMERA TRACKS HOWARD TO PHONE BOOTH.  
HE DIALS. SFX: BUSY SIGNAL.

CUT TO:

SCENE II

MARY'S BEDROOM

MARY, SOLA, IS ON THE PHONE. WINDOW IS OPEN.



MARY

(TO PHONE) No, no, no, no, no. I don't care if you are the Department of Water and Power. You can't make me pay a two hundred and twenty-five dollar assessment for sewer improvements. What do you want to improve a sewer for anyway? Nobody ever looks at a sewer. And what about my front lawn? There's a hole in it ten feet deep. A person could get lost in there. And the noise! It's driving me out of my mind. All day long, that racket...

SFX: JACKHAMMER STARTS UP

MARY (CONT'D)

You hear? You hear that? Is that a way for a person to have to live in the United States of America which is a highly civilized country?... What? What'd you say? I can't hear you. Hold the wire.

SHE PUTS DOWN THE PHONE AND GOES TO THE WINDOW.

MARY (CONT'D)

(CALLS OUT THE WINDOW) Quiet! Quiet! Stop that! Please! It's driving me crazy.

NOISE DOES NOT STOP. MARY CLOSES THE WINDOW, MUFFLING THE NOISE ONLY SOMEWHAT. SHE COMES BACK TO THE PHONE.

MARY (CONT'D)

(TO PHONE) Listen. Let's be civilized about this. Let's discuss this quietly and calmly and intelligently. (YELLS) I will not pay the two hundred and twenty-five dollar assessment! My husband and I are taxpayers and that gives us some established constitutional rights even though we are not living together at this point in time. I read an article by Ralph Nader and he said... What?... Why should I go see what color my water is? I know what color my water is. It's water-color... All right, all right, I'll go look. Hold the wire.

SHE PUTS DOWN THE PHONE, EXITS INTO BATHROOM.

SFX: JACKHAMMERS STOP

SFX: TAP ON, THEN OFF

MARY RETURNS WITH A GLASS OF VERY BROWN WATER.

MARY (CONT'D)

(TO PHONE) Where do I send the check for the assessment?... All right, goodbye.

SHE HANGS UP, LOOKS AT HER GLASS OF MUDDY WATER.

LORETTA'S VOICE

(OFF, CALLS) Mary? You home?

MARY

(CALLS) I'm in the bedroom.

SHE STARES AT HER MUDDY WATER.  
LORETTA ENTERS, CARRYING MARY'S SUIT-  
CASES WHICH ARE COVERED WITH MUD.

LORETTA

What's that you're drinking, hon?

MARY

(MOROSE) I'm not drinking it. I'm just  
waiting to see if it rots the glass.

(NOTICES SUITCASES) What happened to  
my suitcases?

LORETTA

Oh, I'm sorry about that, Mary. I tried  
jumping across that trench in front of  
your house which it looks like a  
battlefield from World War One. I made  
it across, but the suitcases didn't.  
I'll wipe the mud off good as new. It is  
mud, ain't it?

MARY

Better use the Lysol.

LORETTA EXITS INTO BATHROOM. MARY  
LOOKS AT HER MUDDY WATER, GOES TO  
WINDOW, OPENS IT.

MARY (CONT'D)

(YELLS OUT THE WINDOW) Don't just sit  
there! Get back to work!

SFX: JACKHAMMERS START UP

FADE OUT.

ACT FOUR

MARY'S BEDROOM - MOMENT LATER

SFX: JACKHAMMERING CONTINUES

LORETTA ENTERS FROM BATHROOM WITH  
CLEANED-UP SUITCASES. SHE SAYS  
SOMETHING WHICH IS INAUDIBLE BECAUSE  
OF THE NOISE.

SFX: JACKHAMMERING STOPS.

MARY

What'd you say?

LORETTA

I said I'm going away, too. I'm going to  
Chicago.

MARY

Not with that sneaky Merle Jeeter?

LORETTA

Mayr, he's not sneaky. He's a wee bit  
back-slid, but he's anxious for salvation.  
And, anyway, I'm just going because it's  
gonna be a new start for my career.

MARY

Loretta, I've got a bad feeling about that  
man. He gives me a feeling of disaster,  
and disaster is one thing I'm becoming an  
expert on. Trust me.

LORETTA

I'm sorry, Mary, but I can't honest say I got the greatest trust in your judgment about men. You couldn't of been wronger about Sergeant Foley. And you sure messed up with Tom. If you'll excuse my saying so, of course.

MARY

That's a very difficult saying-so to excuse, Loretta.

LORETTA

The thing is, Mary, I'm in show business and you're not, so you just don't know about these things.

MARY

I don't know about men? I don't know about show business? What am I? Some kind of a dummy?

LORETTA

I didn't say that.

MARY

You implied it.

LORETTA

Well, I'm sorry, but like there's a saying my grandpappy made up and always used to say: if the shoe fits, wear it.

SFX: PLANE HAS APPROACHED AND IS  
NOW TOO LOUD FOR CONVERSATION.



ALSO, IT SCRAPES MARY'S RAW NERVES.  
AS SOUND FADES:

MARY

(YELLS) Loretta, don't go to Chicago  
with Merle Jeeter!

LORETTA

Don't tell me how to handle my career,  
Mary Hartman!

PAUSE AS BOTH REALIZE THEY'RE  
FIGHTING AND BOTH FEEL BAD ABOUT  
IT, MARY MORE SO AS SHE IS IN A  
MUCH WEAKER EMOTIONAL CONDITION.

MARY

We're fighting. We're actually having a  
fight. We never fight. We're best  
friends.

LORETTA

Yes, we are, I guess. Only we look at  
things mighty different, so maybe we're  
not as best friends as we been thinking.

SHORT PAUSE. MARY HAS SUFFERED  
ANOTHER SICKENING BLOW.

LORETTA (CONT'D)

I gotta go. (STARTS FOR DOOR)

MARY

Aren't you going to wish me good luck  
in New York?

LORETTA

Sure, Mary. Good luck in New York.

MARY

Good luck in Chicago. Even though you're making a terrible mistake if you go.

LORETTA

(IMPATIENT) Oh, Mary.

LORETTA EXITS. MARY IS HURT AND FURTHER DEPRESSED. MOMENT. SHE FORCES HERSELF TO START PACKING. SHE GETS MOST OF THE STUFF SHE HAS LAID OUT INTO THE SUITCASES, BUT HER HEART IS FAR FROM IN IT AND SHE IS OBVIOUSLY LOOKING FORWARD TO THIS TRIP WITH NO JOY.

MARTHA'S VOICE

Mary?

MARY

(CALLS, DISSPIRITED) Yeah, Ma. I'm upstairs.

MARY GOES TO WINDOW, LOOKS OUT GLUMLY. HER BACK IS THUS TO THE DOOR AS MARTHA, BILLY AND GRANDPA ENTER, ALL THREE OF THEM MADE UP IN CHOCTAW WAR PAINT.

MARTHA

Mary...

MARY TURNS AND OVER-REACTS TO WHAT SHE SEES.

MARY

What is this? Are you crazy or something?

Or am I or something?

MARTHA

We're going to the Scioto (PRONOUNCED SIGH-O-TAH) River to protest fishing rights. We just came by to say goodbye. (SEES SUITCASES) Mary, it's almost time to go to the airport. You're not packed.

MARY

(SITS ON EDGE OF BED, NERVOUS AND DEPRESSED)

I don't think I can go to New York. Too many awful things have been happening to me. I'm in no condition to travel.

MARTHA

Oh, nonsense. (STARTS FINISHING MARY'S PACKING FOR HER) You'll forget about all your troubles in New York. The Great White Way. Remember me to old Broadway. Get on the Manhattan merry-go-round. (SINGS)  
Hear the beat of dancing feet. On the avenue, I'm taking you to, Forty-Second Street.

SFX: AUTO HORN.

GRANDPA LOOKS OUT THE WINDOW.

GRANDPA

Here's your taxi, Mary.

MARY

I can't go. It's impossible. How can I go? Tom is off drinking someplace, I don't even know where. I've lost my best friend. Cathy doesn't want me for a sister. Heather hates me. I've ruined Howard's life. My own mother is going on the warpath. Everything is...

MARTHA

(CLOSING SUITCASES) Now, now, everything is going to be all right.

GRANDPA

(GENTLY) Come along, Mary.

GRANDPA TAKES HER ARM AND SHE GETS  
TO HER FEET. BILLY PICKS UP HER  
COAT AND SUITCASES.

BILLY

The warrior in the wilderness knew it's  
always darkest just before dawn.

SFX: PHONE RINGS

MARY

I can't answer it. I just couldn't stand  
hearing any more bad news.

MARTHA

Maybe it's the airport about your flight.  
(TO PHONE) Hello... No, this is her  
mother... Oh. All right. I'll tell her.  
Thank you. Goodbye. (HANGS UP) That  
was the Department of Water and Power.

MARY

Now what?

MARTHA

Well, it's kind of a little bit bad news.

MARY

Don't tell me. (THEN SHE MAKES HER ANGST  
SOUND) Okay -- now tell me.

MARTHA

What it is actually is they've made a little  
mistake and drilled through the water pipe  
so the water is going into your cellar and  
the house has to be evacuated.



MARY EMITS AN EVEN ANGSTIER SOUND.

MARTHA (CONT'D)

But look on the bright side. You're leaving anyway. So don't worry about a thing. George will take care of everything.

GRANDPA

Yeh -- let George do it. (THEN TO BILLY)  
That's a white' man's expression -- for never getting anything done. Which I now understand, having known George Shumway.

THEY START TO EXIT.

SFX: JACKHAMMER STARTS UP.

HOUSE VIBRATES, CAUSING A MIRROR TO FALL OFF THE WALL AND SMASH. MARY OVERREACTS.

SFX: JACKHAMMER STOPS.

MARY

(LOOKING AT SHATTERED MIRROR) Ten years of bad luck.

MARTHA

No. Just seven. They'll be over before you know it.

THEY MANAGE TO GET MARY OUT OF THE ROOM. CAMERA LINGERS ON THE NOW EMPTY ROOM. MOMENT.

SFX: JACKHAMMER STARTS UP.

FADE OUT.

END OF EPISODE #121